 <small>BIBLIOTHECA UNIV. JAGELL. CRACOVENSIS</small>	5130	
	musicalia	II



ZASADY POZATKOWE SPIEWU

dla Chóru i SOLO spiewajacego.

PRZEZ
A. FREYER.

ANFANGS GRÜNDE
DES CHOR UND SOLOGESANGES.



VON

A. FREYER.

w Warszawie

w Cynko. F. Brykner

11/19/2

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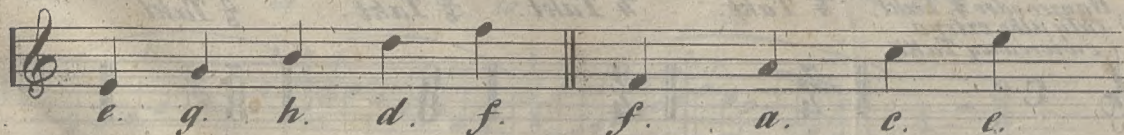
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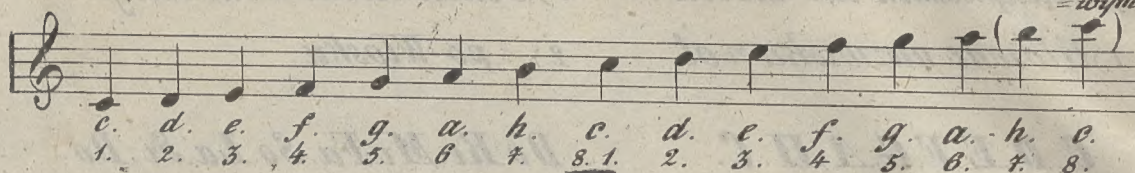
151. civ. 24/28

1.) *Hauptnamen der Noten.*2.) *Italienische Benennung.*1.) *Głównie nazwiska nót*2.) *po Włosku.**C. D. E. F. G. A. H. C.**Do. Re. Mi. Fa. So. La. Si. Do.*3.) *Benennung der Noten mit vorstehenden Erhöhungszeichen oder (#)*3.) *Nazwiska nót ze znakami podwyższenia (#) czyli z krzyżykami**Cis. Dis. Eis. Fis. Gis. Ais. His. Cis.*4.) *Erniedrigungszeichen oder (b)*4.) *Nazwiska nót ze znakami znizającymi (b) czyli z bemolami**Ces. Des. Es. Fes. Ges. As. B. Ces.*5.) *Wiederherstellungszeichen (b)*5.) *Kwadrat przywracający każdy ton do swego naturalnego nazwiska.*6.) *Benennung der Intervallen.* 6.) *Nazwiska odległości tonów czyli / Intervalle /**Prima. Secunda. Terzia. Quarta. Quinta. Sexta. Septima. Octava.*

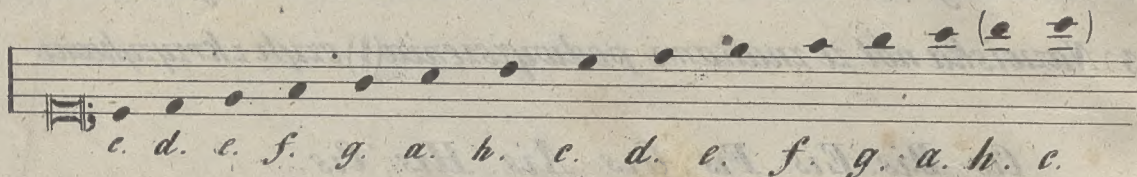
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7.) *Namen der Noten auf den Linien.*8.) *Namen der Noten auf den Zwischenräumen.*7.) *Nazwiska nót na liniach będących.*8.) *Nazwiska nót między liniami będących.*

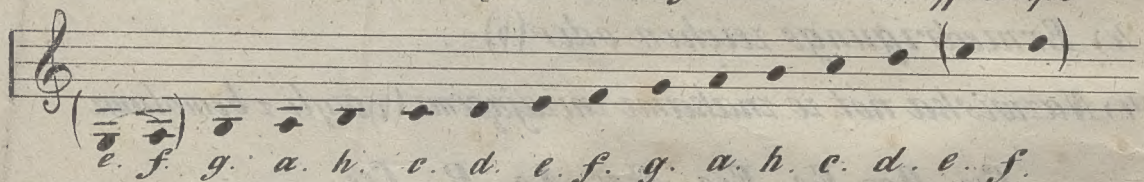
9. Umfang der Sopranstimme. 9.) Zakres głosu Sopranowego wkluczu Skrzypcowym



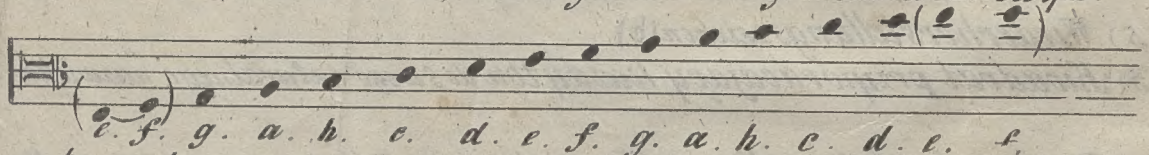
10.) Dieselbe im Sopranschlüssel. 10.) Zakres głosu Sopranowego wkluczu Sopranowym



11.) Umfang der Altstimme. 11.) Zakres głosu Altowego wkluczu Skrzypcowym



12.) Dieselbe im Altschlüssel. 12.) Zakres głosu Altowego wkluczu Altowym.

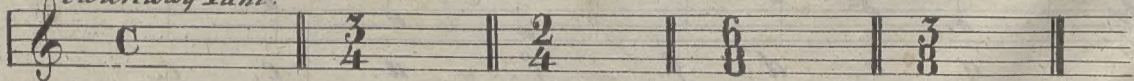


13.) $\frac{1}{2}$ oder $\frac{1}{4}$ oder $\frac{1}{8}$ Note. $\frac{1}{2}$ Pause. Viertel Viertel Achtel Achtel $\frac{1}{16}$ Note $\frac{1}{16}$ Pause $\frac{1}{32}$ Note $\frac{1}{32}$ Pause
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13.) Cała Cała Pół $\frac{1}{2}$ Pausy. Czwierć Czwierć razung-rax. dwa ra dwa trzy trzy
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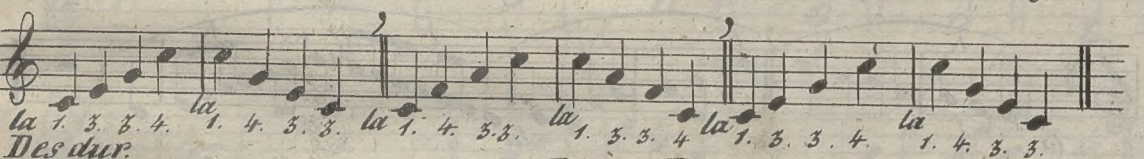
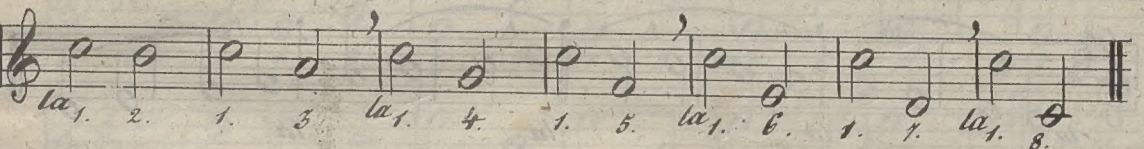
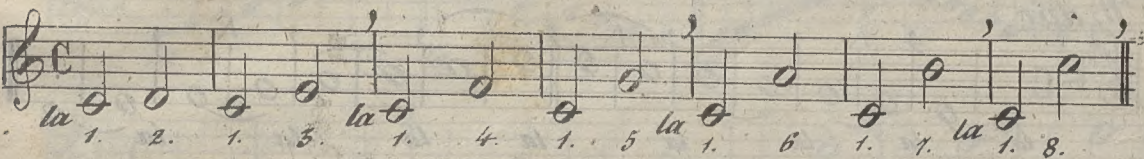
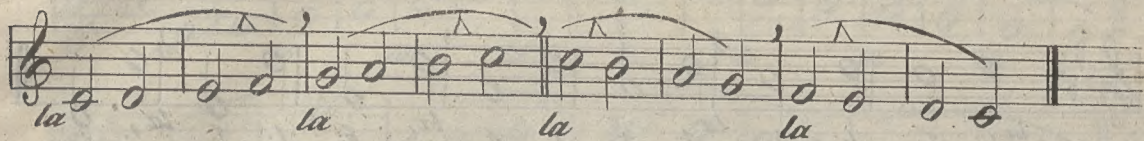
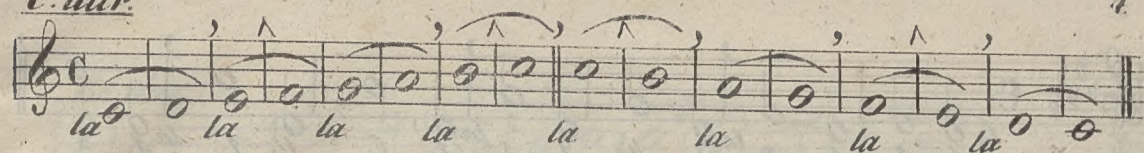
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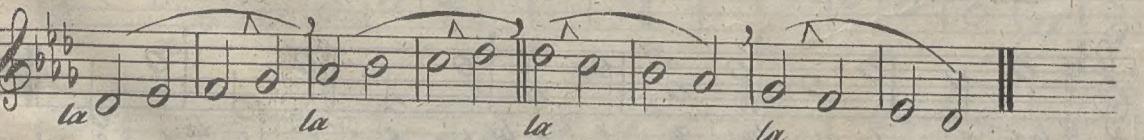
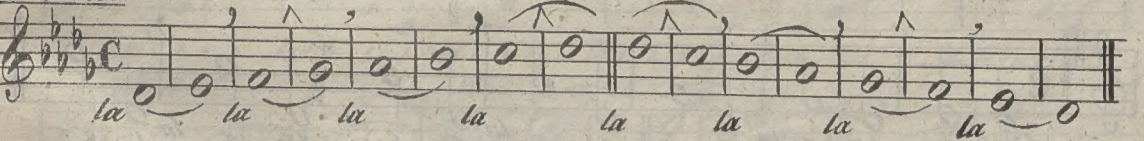
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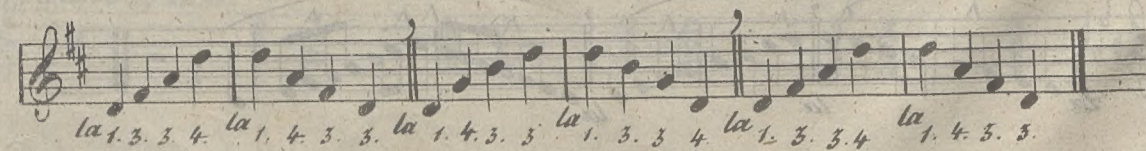
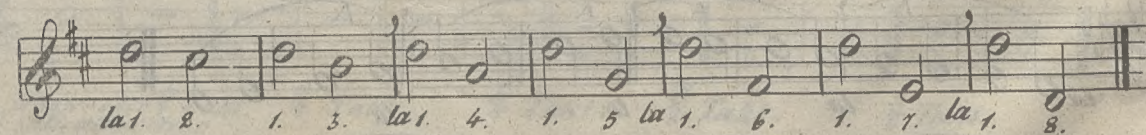
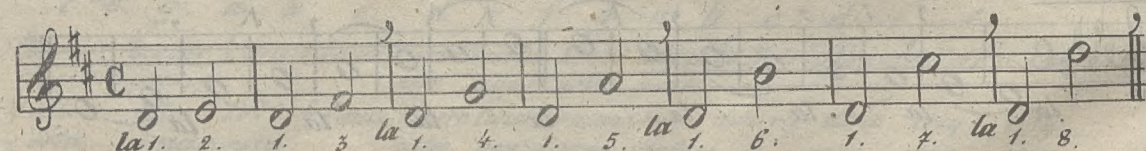
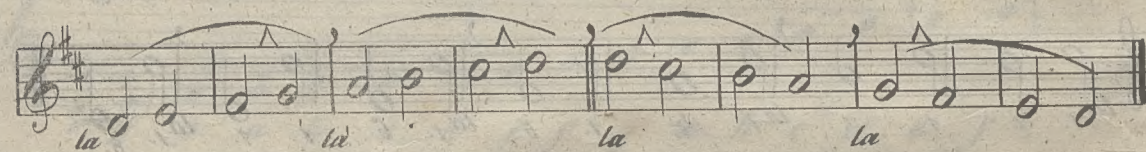
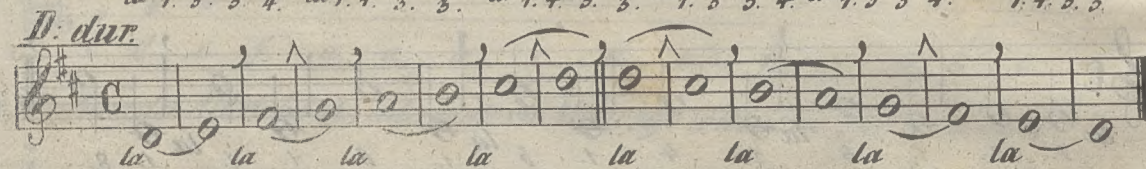
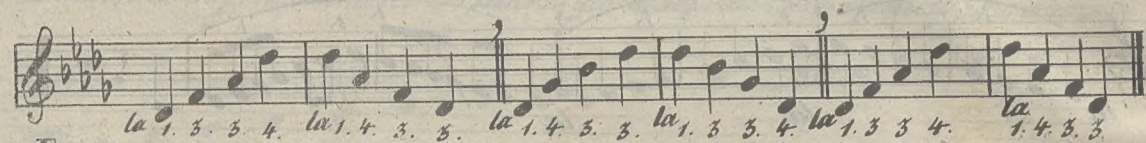
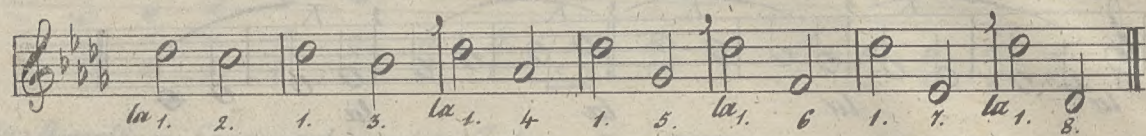
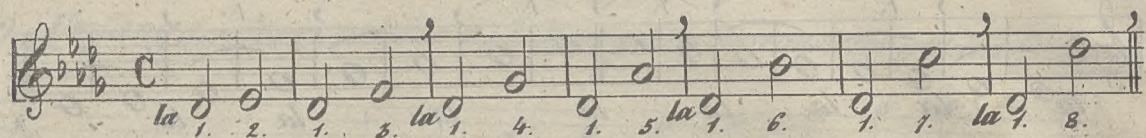
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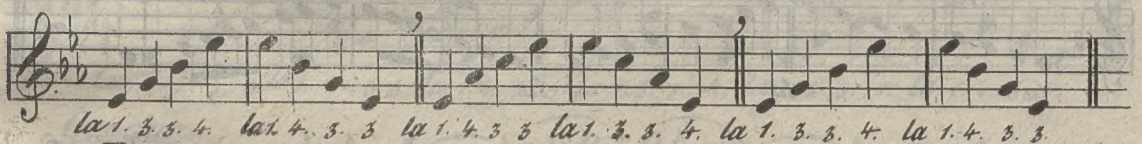
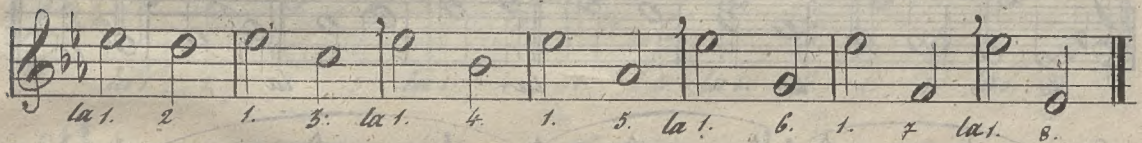
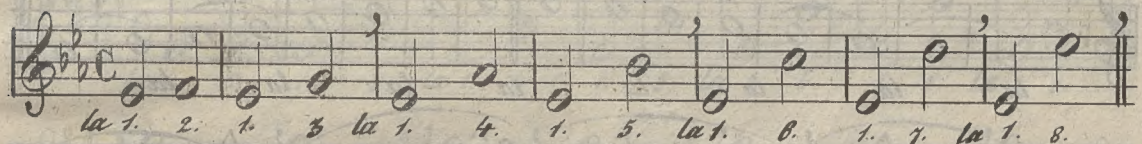
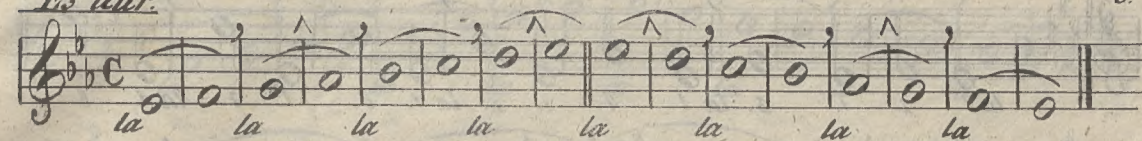
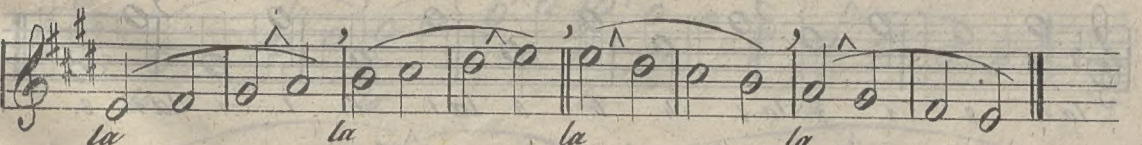
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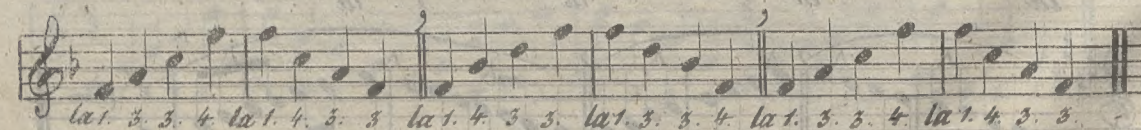
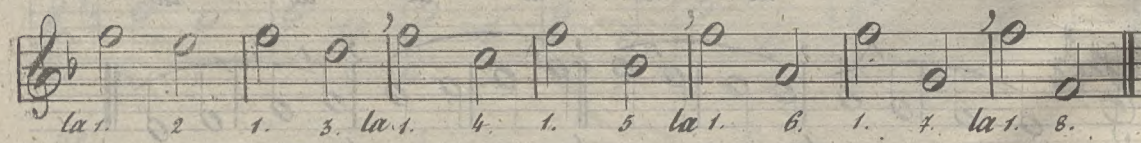
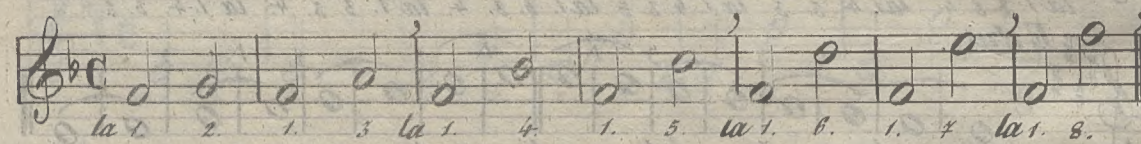
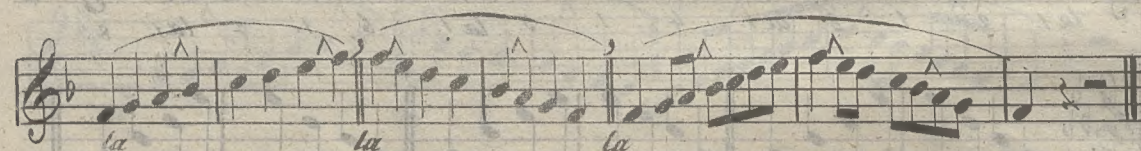
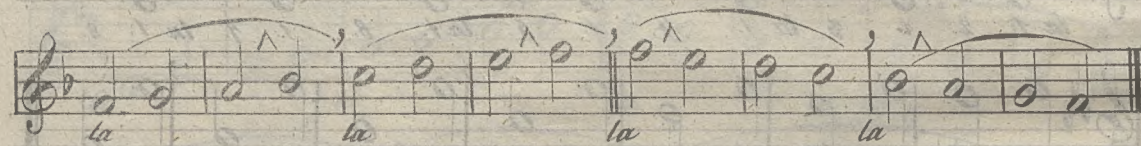
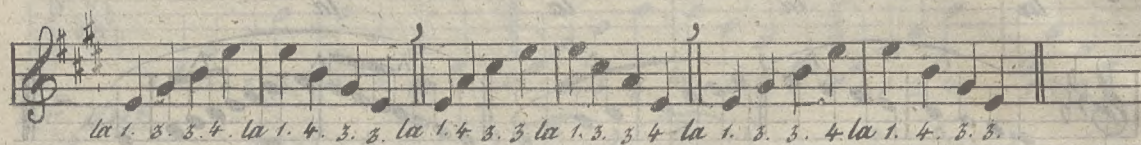
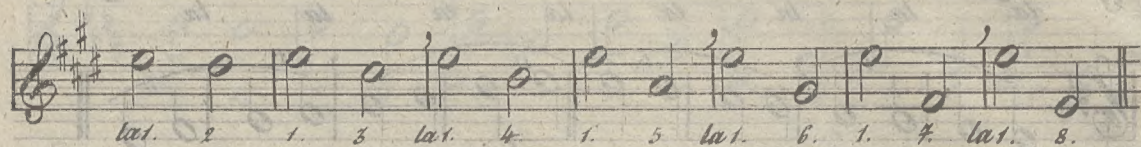
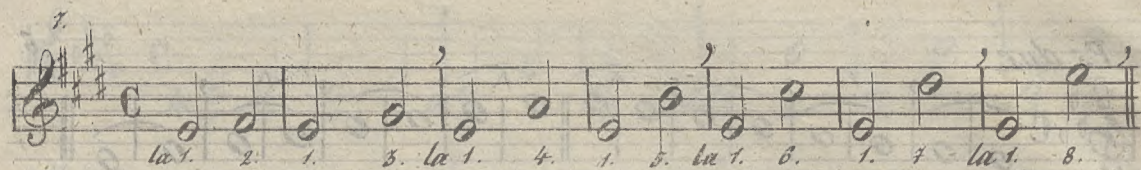


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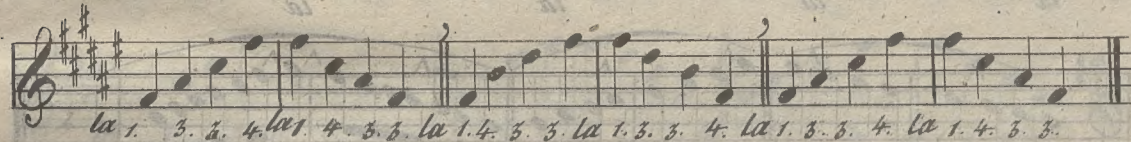
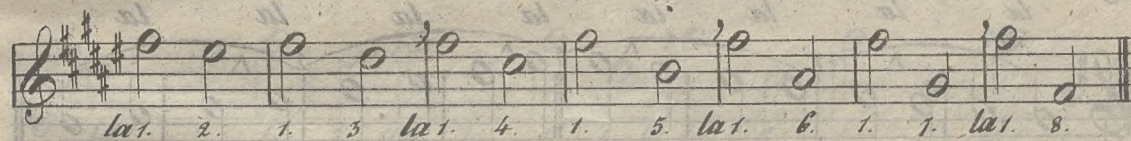
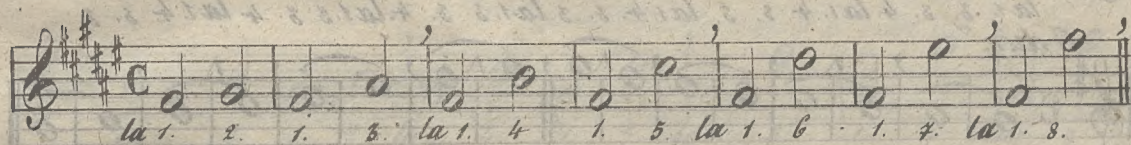
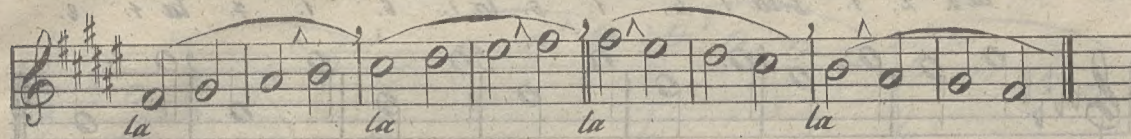
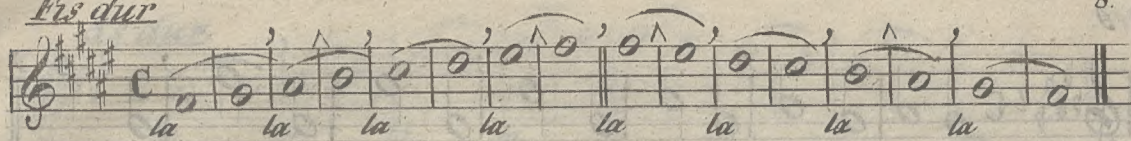


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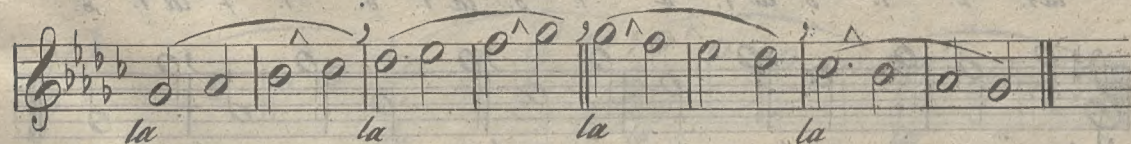
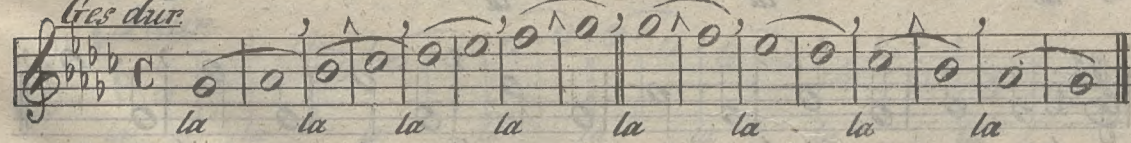


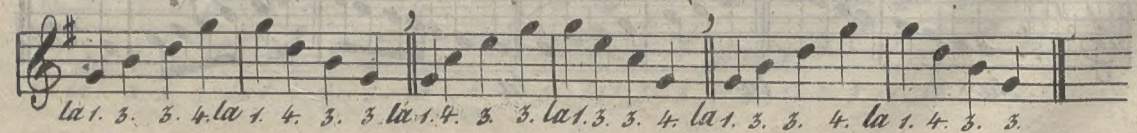
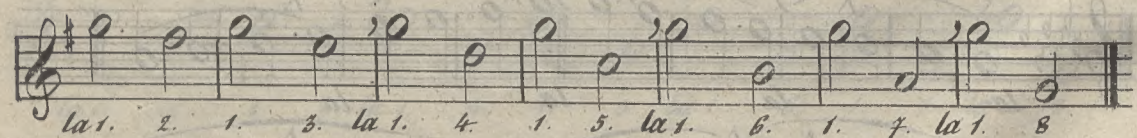
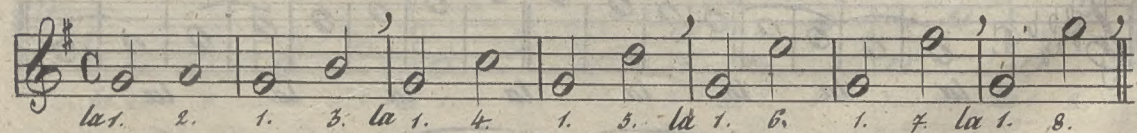
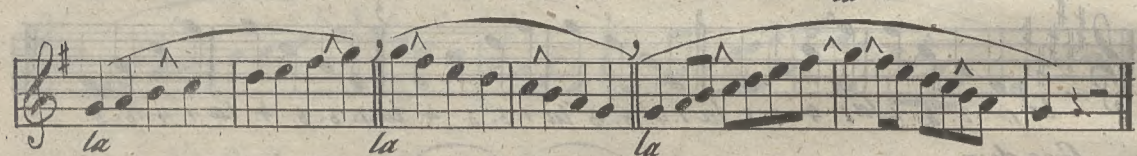
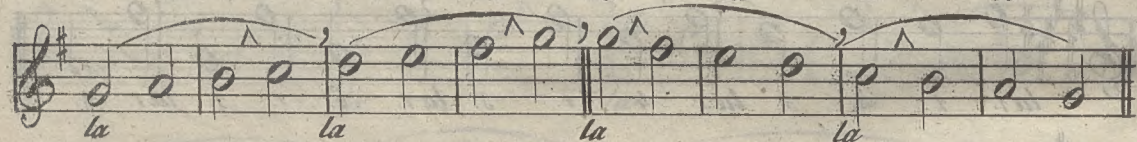
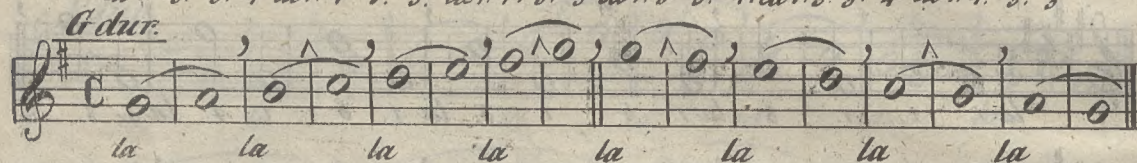
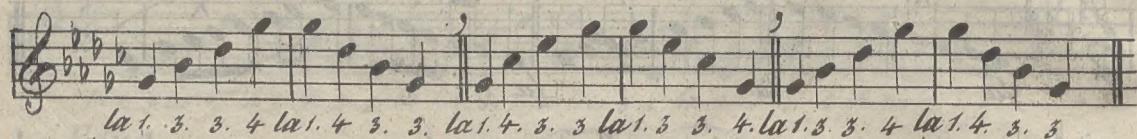
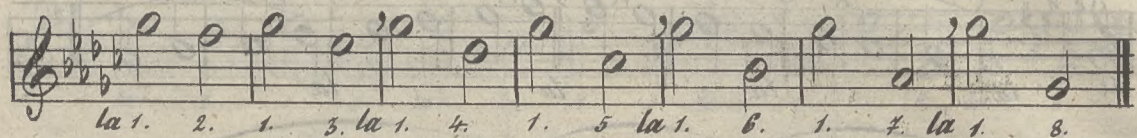
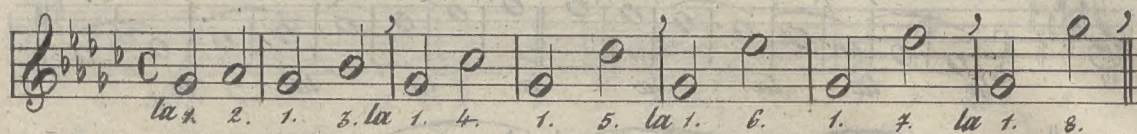
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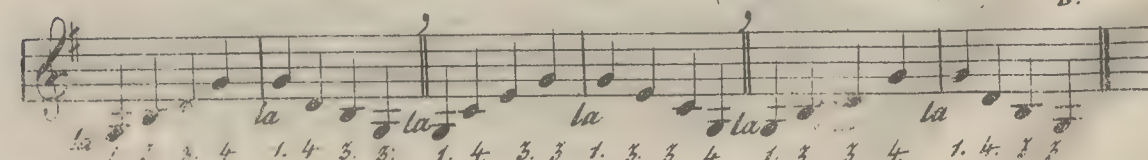
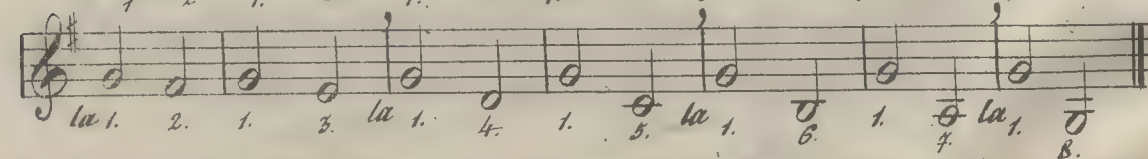
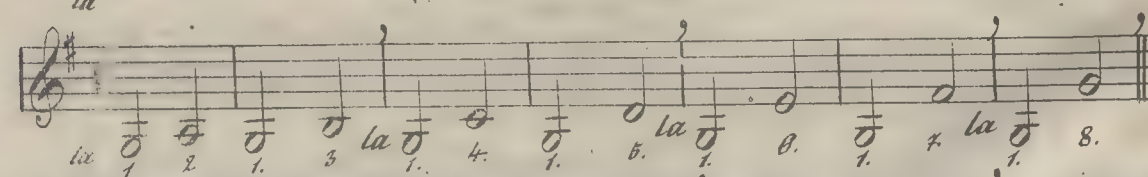
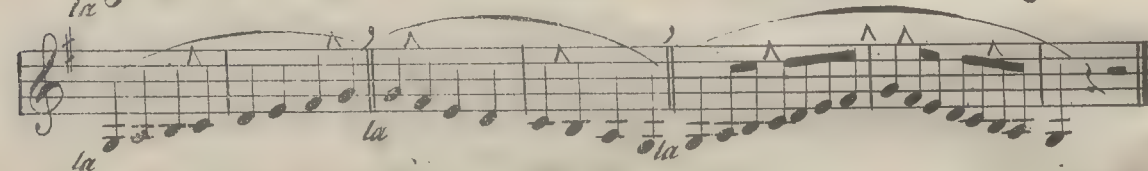
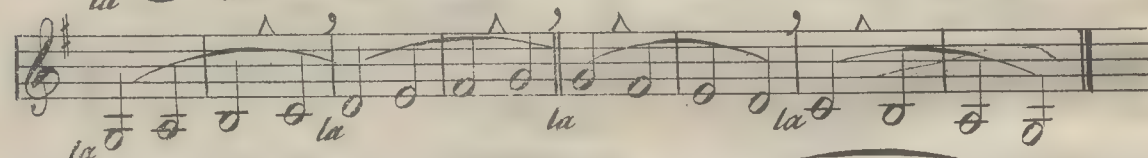
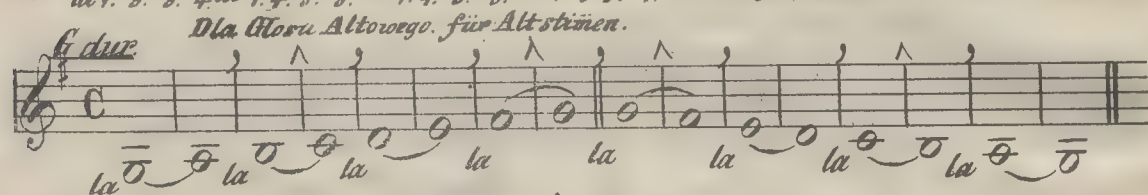
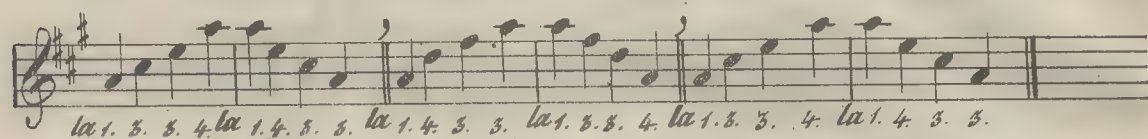
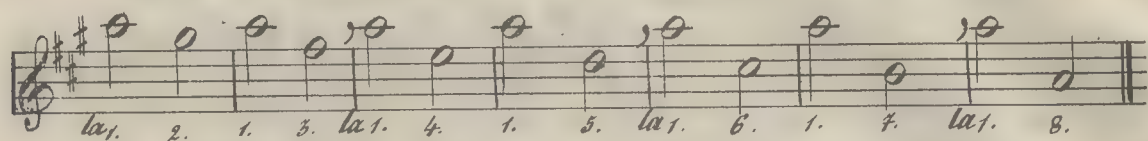
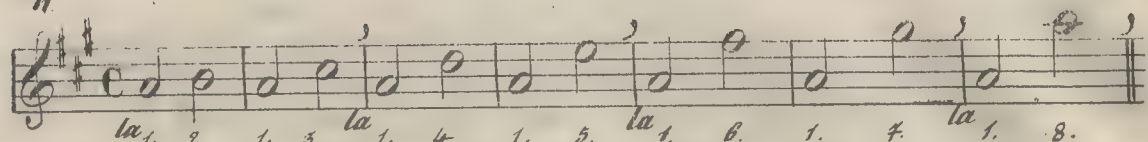
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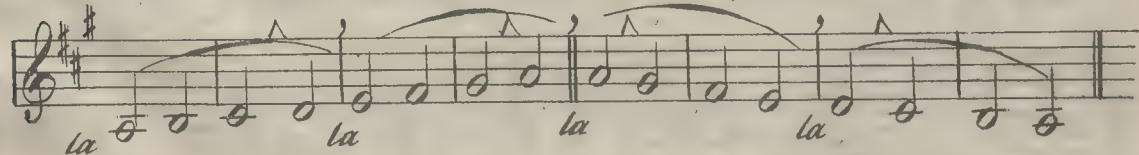
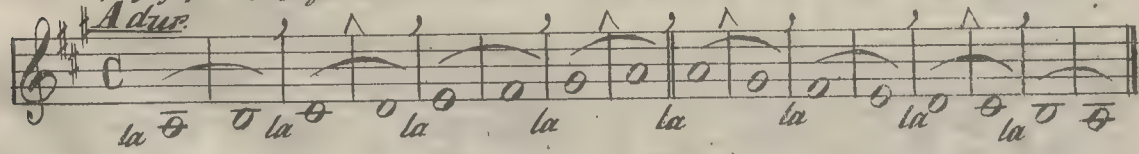
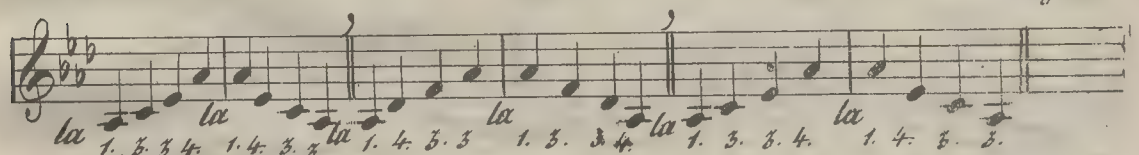
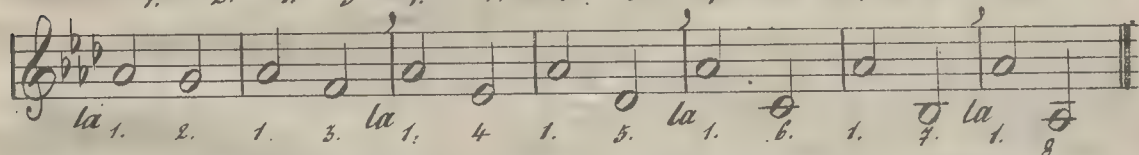
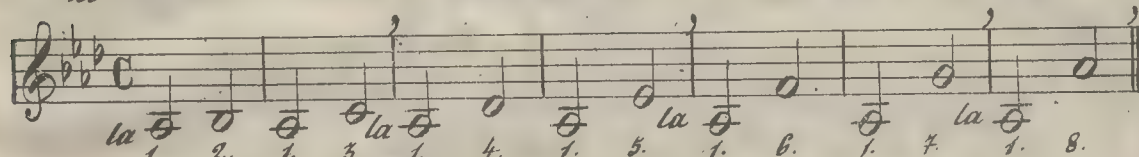
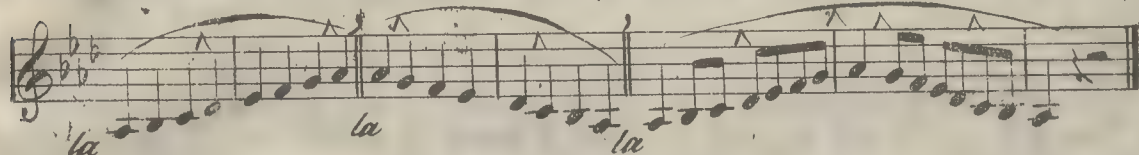
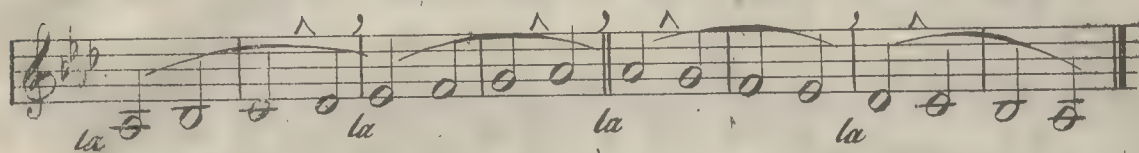
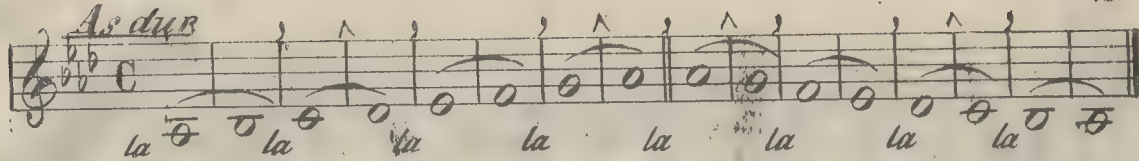
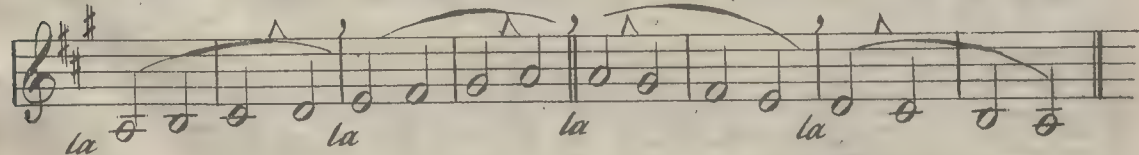
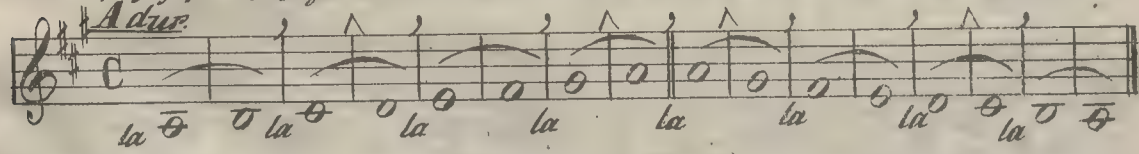
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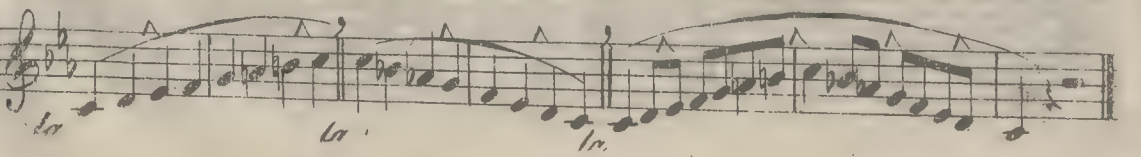
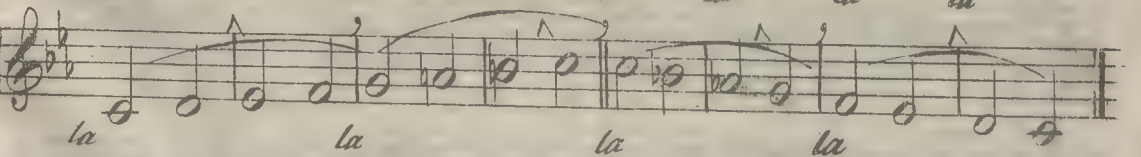
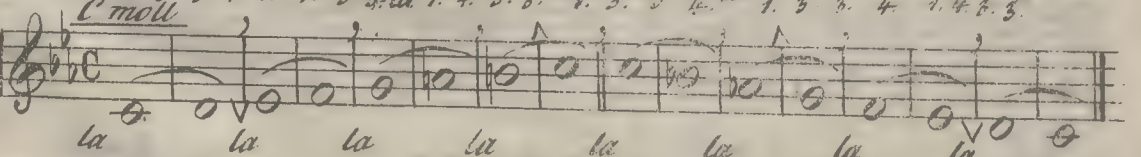
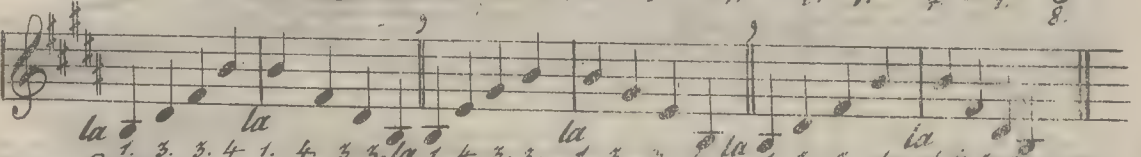
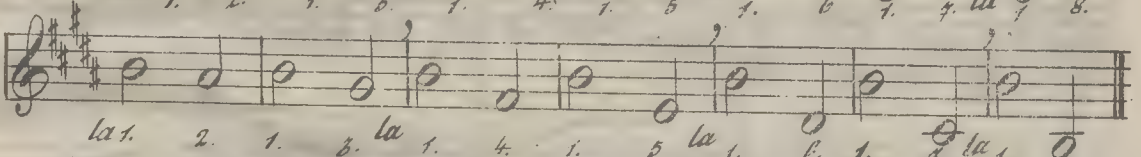
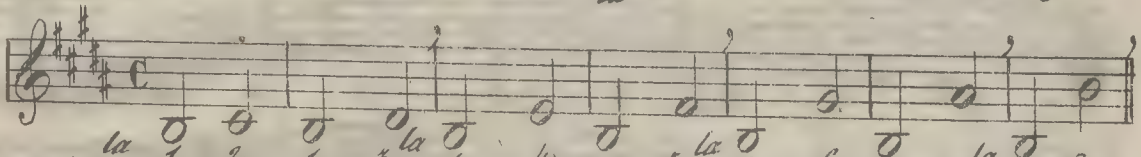
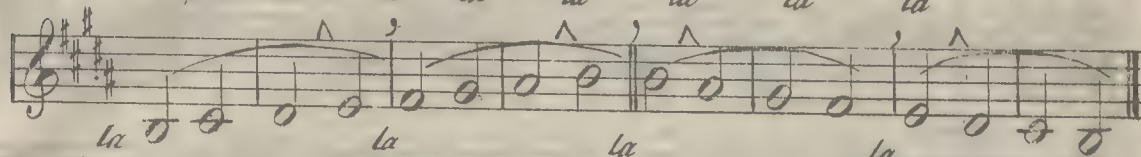
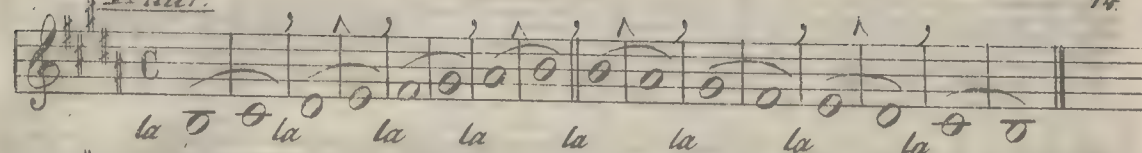
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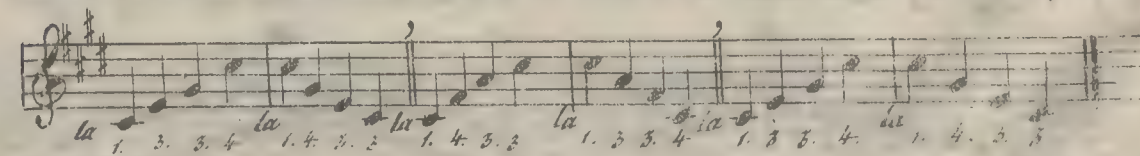
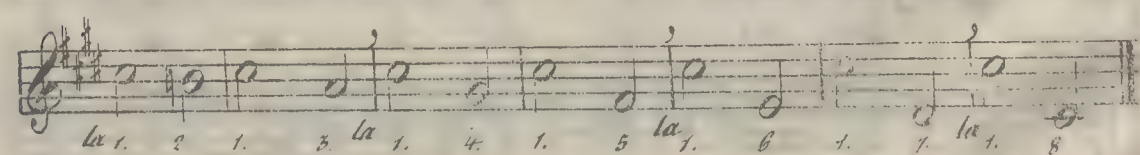
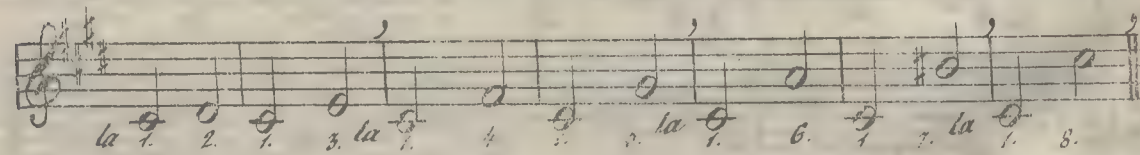
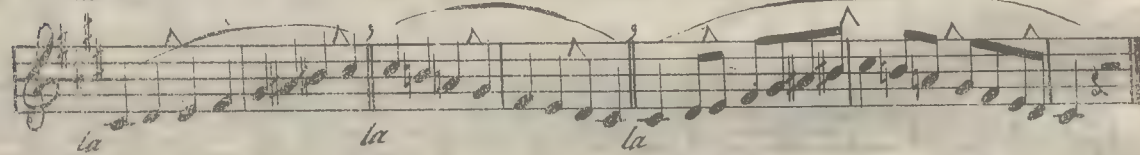
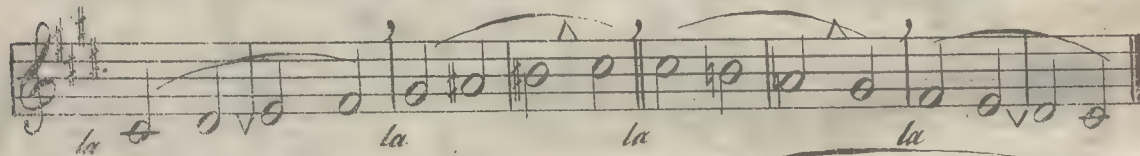
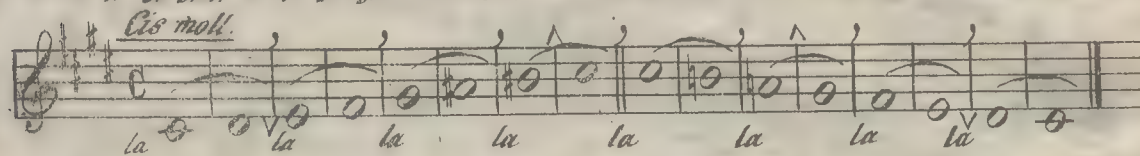
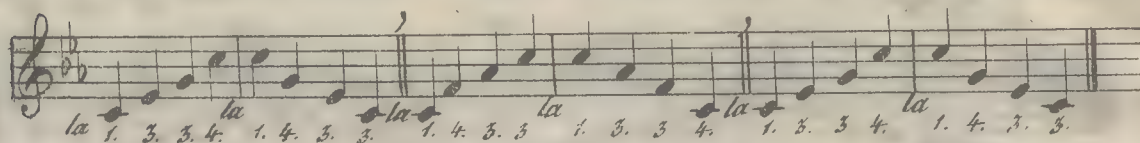
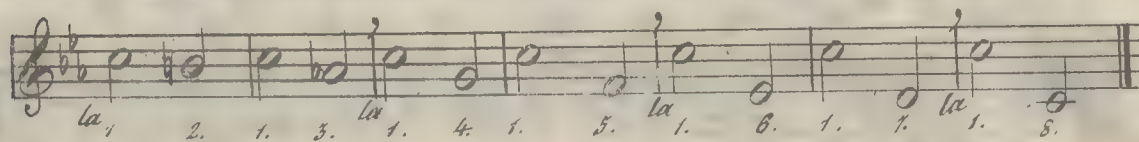
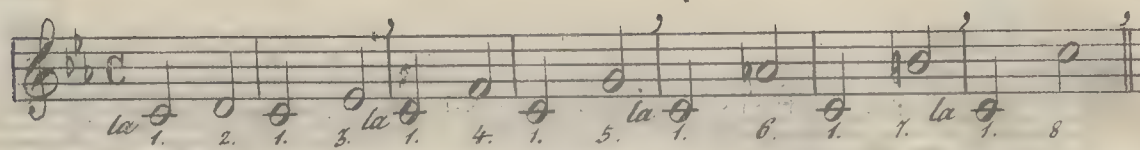
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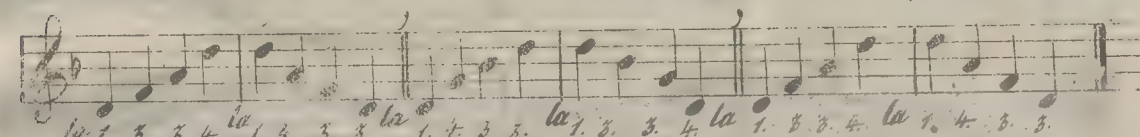
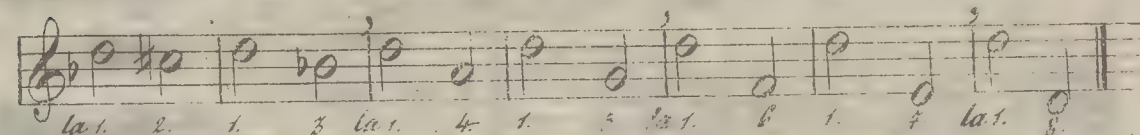
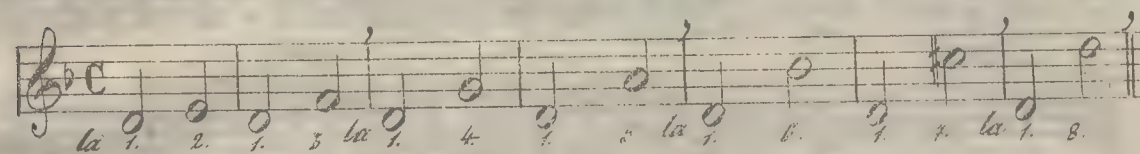
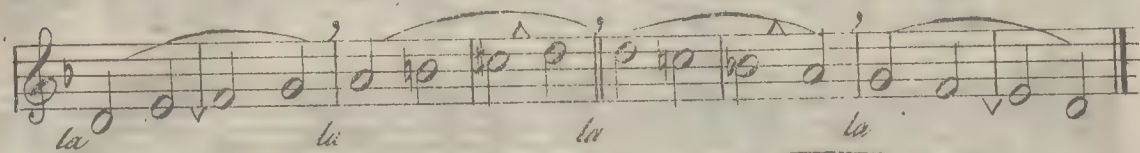
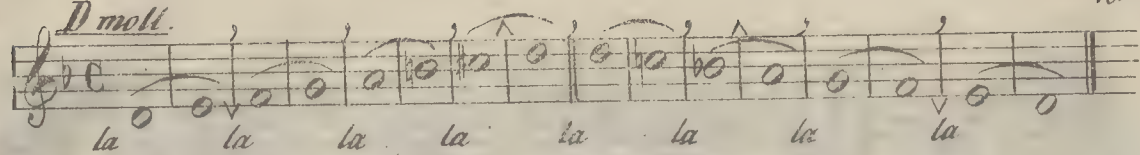
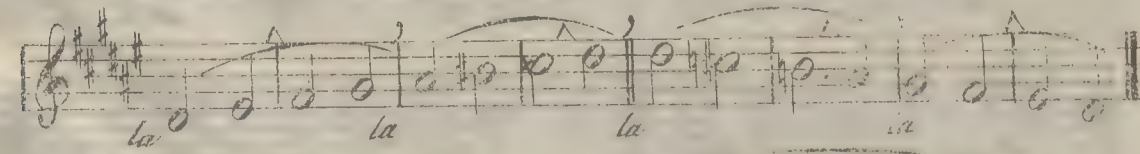
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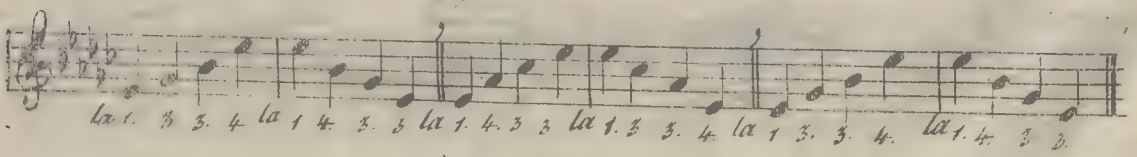
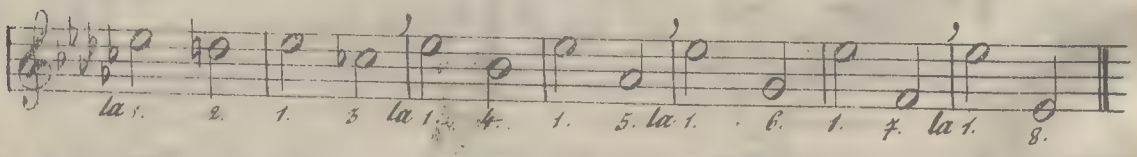
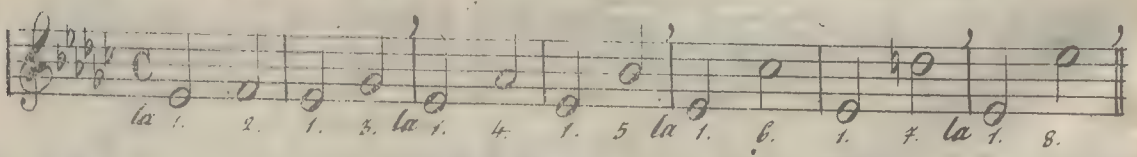
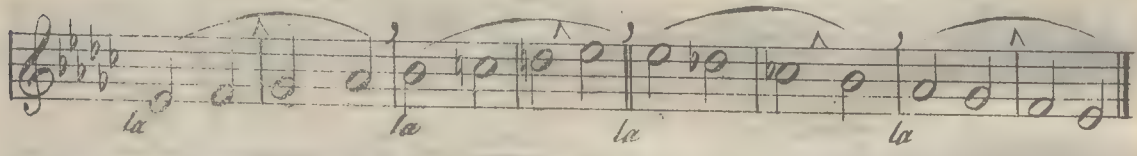
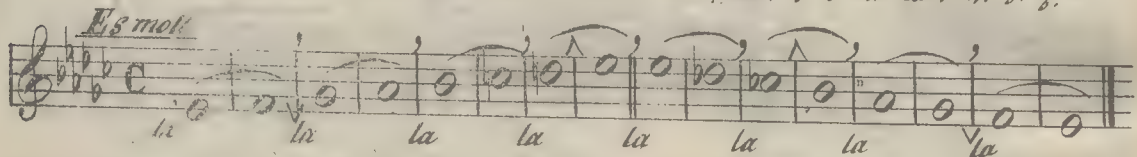
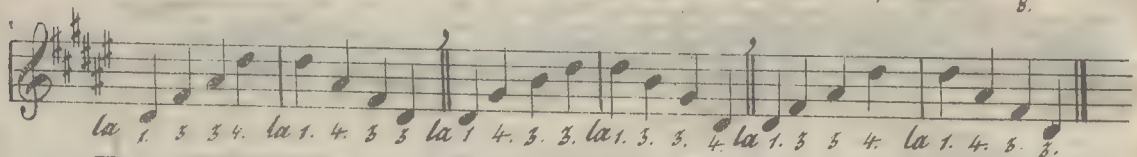
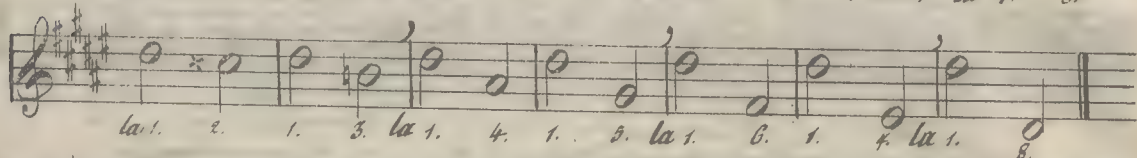
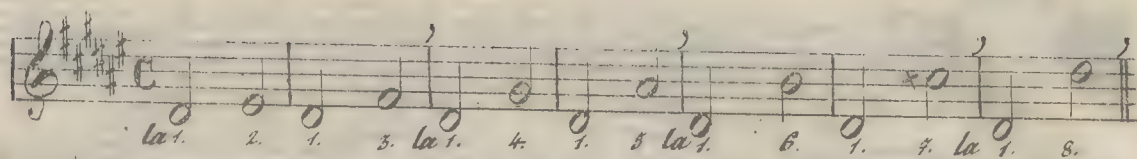
Sibl. Jag.



*Die Götter vereinen sich.
Jus ceteru. - f. m. a.*

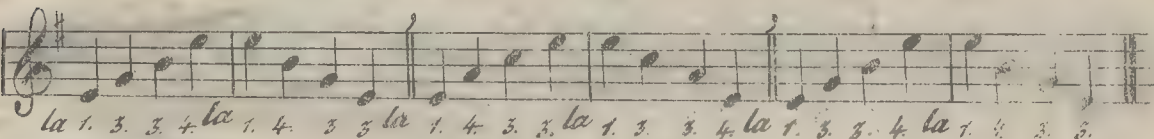
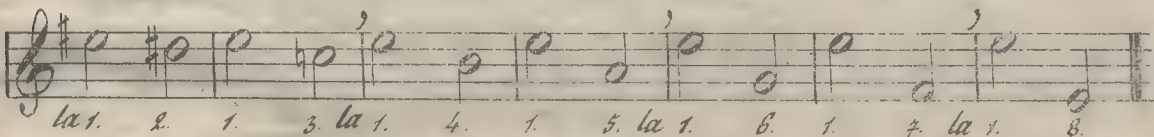
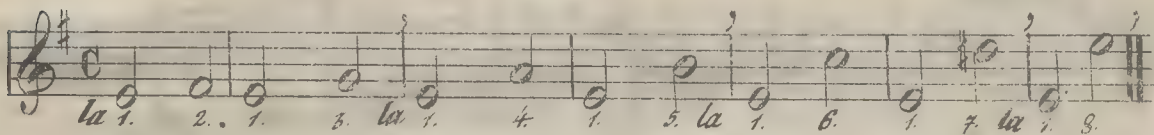
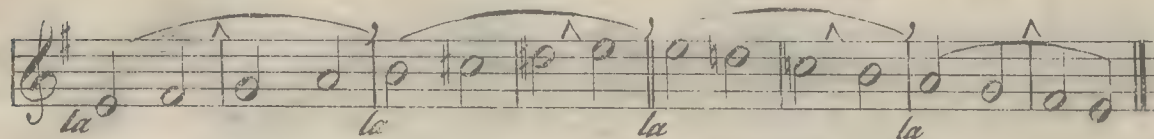
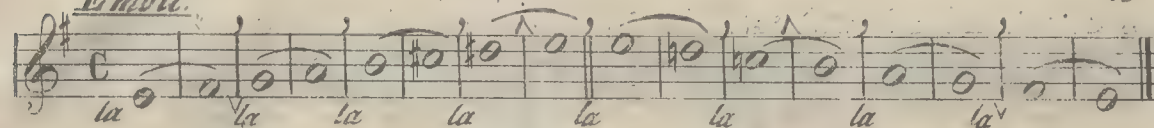


D moll.*Ris moll.*

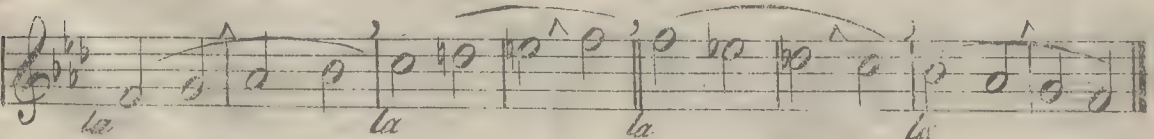
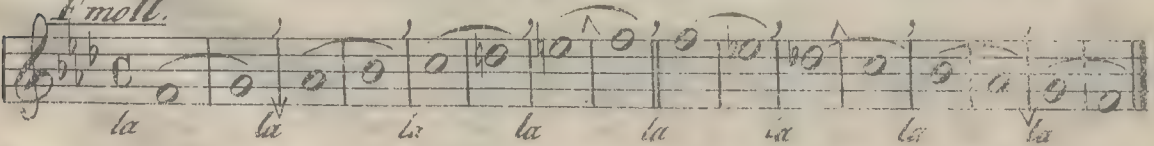


Fmoll.

18



Fmoll.



la 1. 2. 1. 3. la 1. 4. 1. 5. la 1. 6. 1. 7. la 1. 8.

la 1. 2. 1. 3. la 1. 4. 1. 5. la 1. 6. 1. 7. la 1. 8.

la 1. 3. 5. 4. la 1. 4. 3. 2. la 1. 4. 3. 2. la 1. 3. 4. la 1. 3. 3. 4. la 1. 4. 3. 5.

Fie moll.

la li la li la li la li

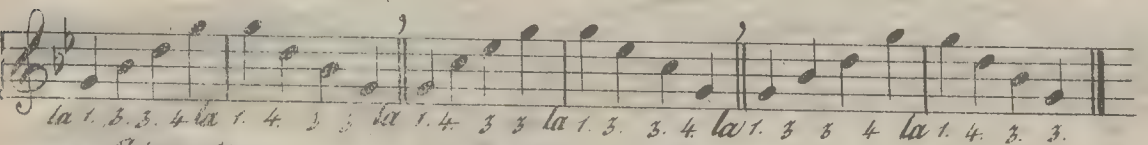
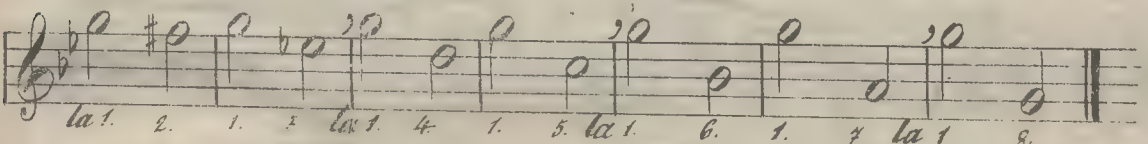
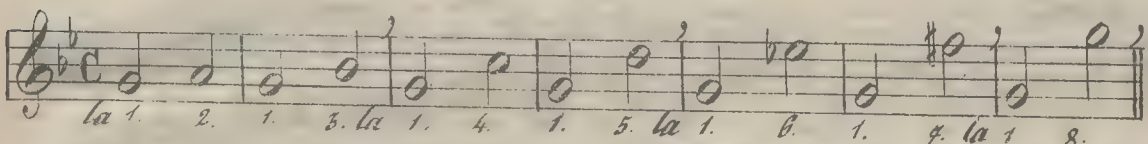
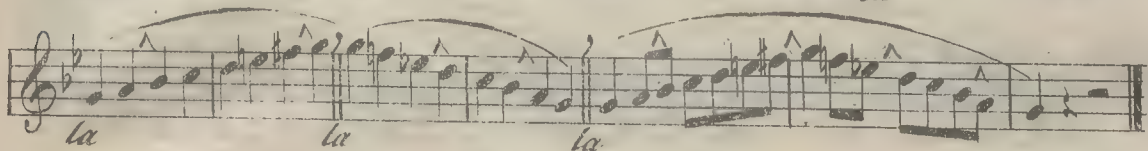
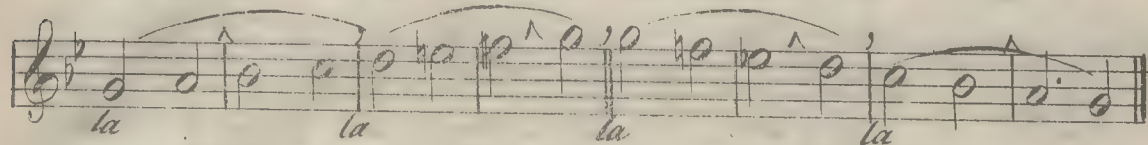
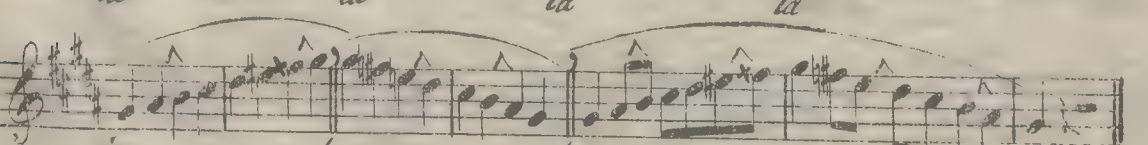
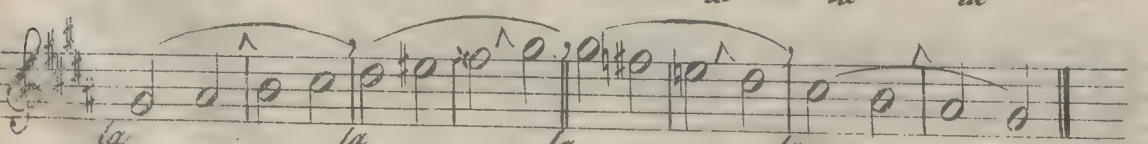
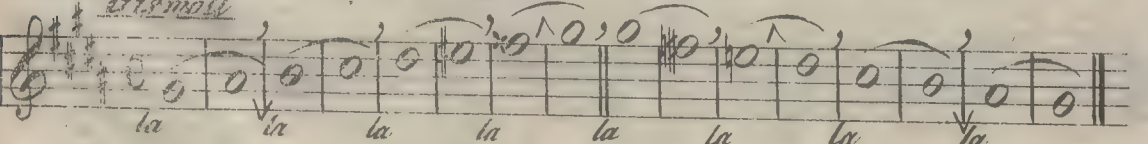
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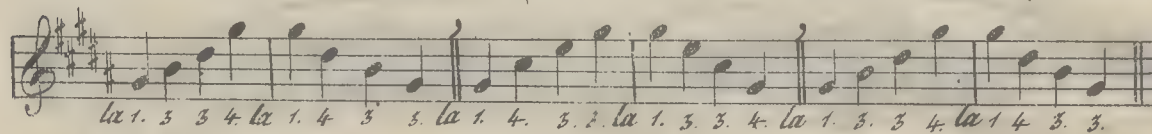
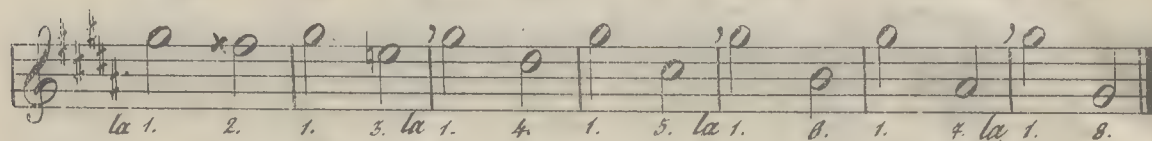
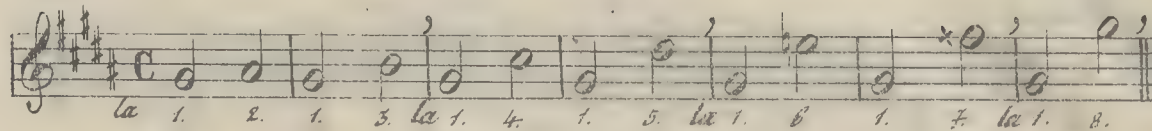
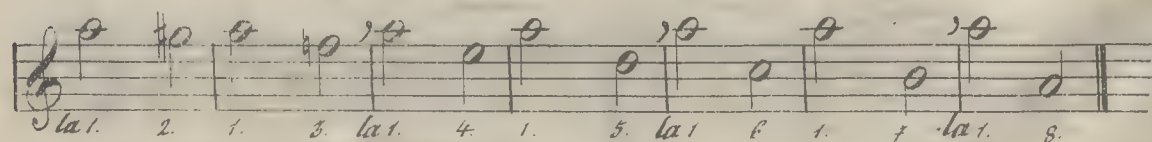
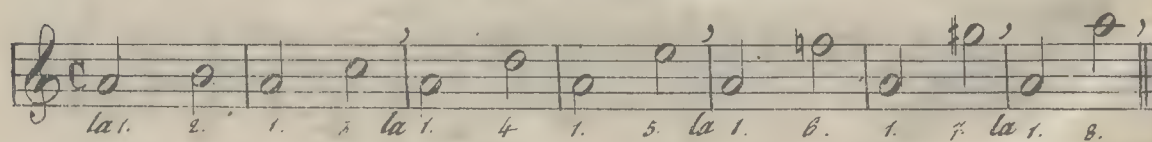
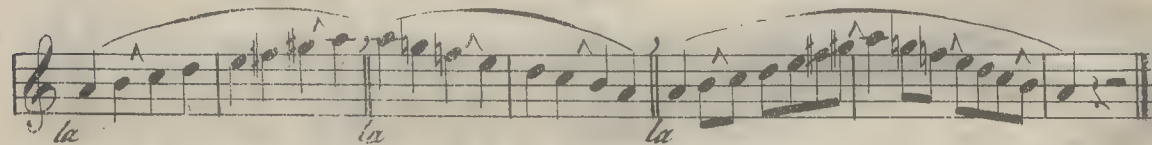
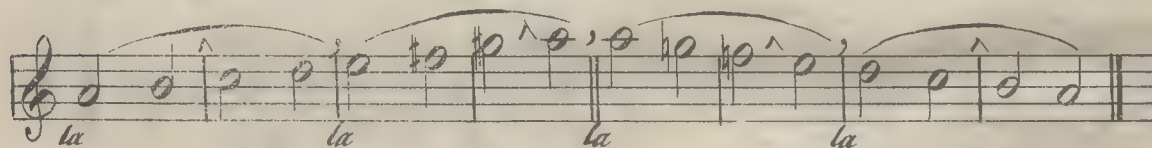
la la la

la 1. 2. 1. 3. la 1. 4. 1. 5. la 1. 6. 1. 7. la 1. 8.

la 1. 2. 1. 3. la 1. 4. 1. 5. la 1. 6. 1. 7. la 1. 8.

la 1. 3. 3. 4. la 1. 4. 3. 2. la 1. 4. 3. 3. la 1. 3. 3. 4. la 1. 3. 3. 4. la 1. 4. 3. 3.

Griemoll*Griemoll*

*A moll.*

G moll *Die Glosu Aitowego Für Alt-stimmen.*

22.

The musical score is written for ten voices, arranged in five systems of two staves each. The key signature is G minor (three flats) and the time signature is common time (C). The lyrics are 'la' repeated throughout. The notation includes various musical symbols: notes (half, quarter, eighth, sixteenth), rests, beams, slurs, and ornaments (triangles). Some notes are marked with '1.' through '8.' below them. The score is divided into sections by double bar lines. The first section is in G minor, and the second section, starting at the bottom, is also marked 'G moll' and continues in the same key. The notation is typical of 19th-century vocal music.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features various note values (half, quarter, eighth notes) and rests. Below the notes are vocalizations 'la' and 'Amoli', and numerical sequences (1-8) indicating fingerings or breath marks. The score is divided into sections by double bar lines.

Staff 1: *la* 1. 2. 1. 3. *la* 1. 4. 1. 5. *la* 1. 6. 1. 7. *la* 1. 8.

Staff 2: *la* 1. 2. 1. 3. *la* 1. 4. 1. 5. *la* 1. 6. 1. 7. *la* 1. 8.

Staff 3: *la* 3. 3. 4. *la* 1. 4. 3. 5. *la* 1. 4. 3. 3. 1. 5. 5. 4. *la* 1. 3. 3. 4. *la* 1. 4. 3. 3.

Staff 4: *Amoli* *la* *la* *la* *la* *la* *la* *la* *la*

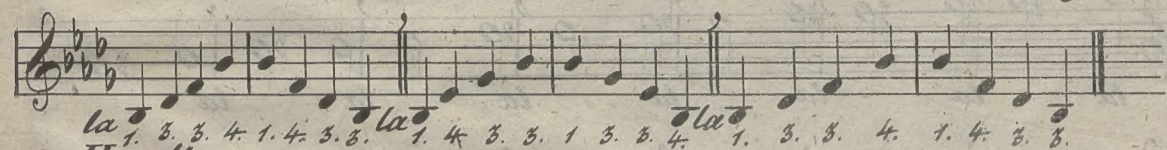
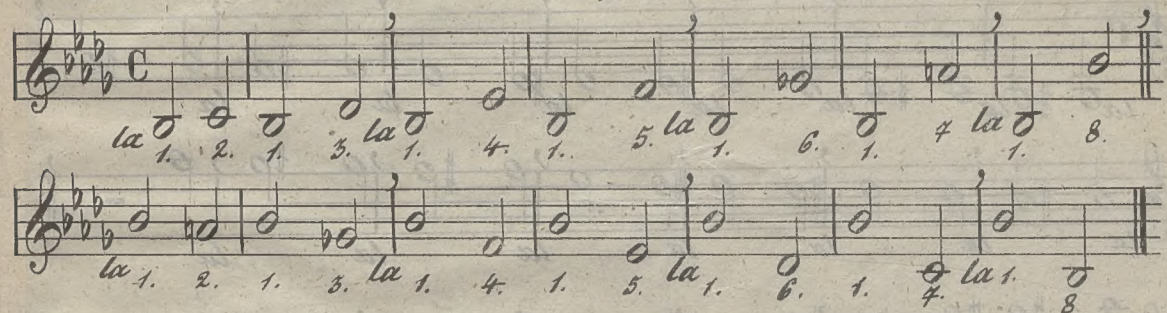
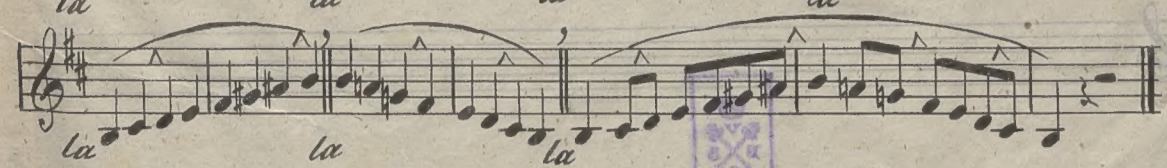
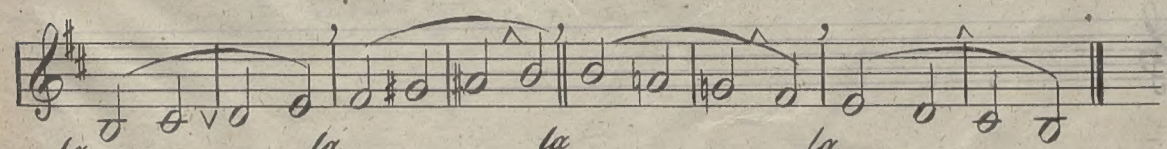
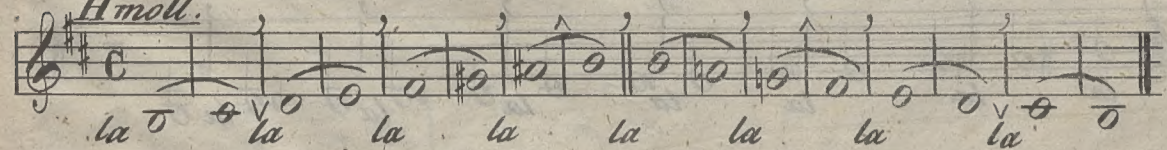
Staff 5: *la* *la* *la* *la* *la* *la* *la* *la*

Staff 6: *la* *la* *la* *la* *la* *la* *la* *la*

Staff 7: *la* 1. 2. 1. 3. *la* 1. 4. 1. 5. *la* 1. 6. 1. 7. *la* 1. 8.

Staff 8: *la* 1. 2. 1. 3. *la* 1. 4. 1. 5. *la* 1. 6. 1. 7. *la* 1. 8.

Staff 9: *la* 1. 3. 3. 4. 1. 4. 3. 3. 1. 4. 3. 3. 1. 3. 3. 4. *la* 1. 3. 3. 4. 1. 4. 3. 3.

B moll.*H moll.*

25.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The notes are primarily half notes and whole notes, with some eighth notes in the third staff. The lyrics "la" are written below the notes, often with numerical fingerings (1, 2, 3, 4) indicating specific fingerings for the notes. The score is organized into measures, with bar lines separating them. The handwriting is in a cursive style typical of 18th or 19th-century musical manuscripts.

Canne harmonizzata. Chromatische Scale.





